



# THE MOTORHEAD

South Saavir Delta



1. LOOK OVER YONDER
2. LITTLE WING
3. HERE HE COMES [Love Man]
4. SOUTH SATURN DELTA
5. POWER OF SOUL
6. MESSAGE TO THE UNIVERSE [Message To Love]
7. TAX FREE
8. ALL ALONG THE WATCHTOWER
9. THE STARS THAT PLAY WITH LAUGHING SAM'S DICE
10. MIDNIGHT
11. SWEET ANGEL [Angel]
12. BLEEDING HEART
13. PAI L GAP
14. DRIFTER'S ESCAPE
15. MIDNIGHT LIGHTNING



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Compilation Produced By Janie Hendrix, Eddie Kramer, & John McDermott  
for Experience Hendrix L.L.C.



That Jimi Hendrix was able to generate so much creativity over the course of four meteoric years is nothing short of remarkable. Unable to read or write music, Hendrix used the recording studio like no artist before him. Overflowing with new ideas, Jimi's desire to preserve them on magnetic tape became an obsession. Be it hotel room demos, nightclub jam sessions recorded on his hulking Sony or Teac open reel machine, or formal sessions staged at Olympic, Record Plant, and his own Electric Lady Studios, Jimi relished the security of having saved every single note.

*South Saturn Delta* assembles fifteen tracks which encompass every incarnation of Jimi Hendrix's recording career— including both versions of the Jimi Hendrix Experience, his expanded Woodstock ensemble Gypsy Sun & Rainbows, and the Band Of Gypsys.

Alongside such lost gems as "Tax Free", "Look Over Yonder", and "Pali Gap" stand previously unreleased recordings like "Here He Comes [Lover Man]", "Message To The Universe" and "Midnight Lightning". From demo recordings to finished masters, the guitarist's wide embrace of blues, ballads, rock, R&B and jazz is celebrated throughout the album.

To provide new insights into Hendrix's creative process and unique approach to recording, *South Saturn Delta* showcases the development of signature songs like "Little Wing", "All Along The Watchtower", and "Angel". Others such as "Power Of Soul" and the jazz influenced title track represent the guitarist's first impressive forays beyond the frontiers of jazz and funk.

Where 1997's *First Rays Of The New Rising Sun* reconstructed the fabled double album Jimi was working on prior to his death in September 1970, these fifteen diverse recordings provide a unique window into one of the most fertile minds in the history of popular music.





1. Look Over Yonder 3:25

RECORDED: TTG STUDIOS, HOLLYWOOD CA. OCTOBER 22, 1968  
PRODUCER: JIMI HENDRIX  
ENGINEER: ANGEL BALESTIER

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, MAY 11, 1971

GUITAR, VOCALS: JIMI HENDRIX  
BASS: NOEL REDDING  
DRUMS: MITCH MITCHELL

ORIGINALLY ISSUED AS PART OF *RAINBOW BRIDGE*.

"Look Over Yonder" actually began as "Mr. Bad Luck", a Hendrix original which dated back to 1966 performances in Greenwich Village as Jimmy James & the Blue Flames.

With the Experience, Hendrix made the song an early contender for *Axis: Bold As Love*. The group completed a version at Olympic Studios on May 4, 1967, but by the time production for the album had been completed in October 1967, "Mr. Bad Luck" was not included.

When the Experience assembled at TTG Studios in October 1968, Hendrix revived the song as "Mr. Lost Soul". Jimi shaped the basic track over the course of seventeen takes, guiding the transformation from "Mr. Bad Luck" to "Mr. Lost Soul". Take seventeen, retitled "Look Over Yonder", was later remixed by Eddie Kramer, Mitch Mitchell, and John Jansen so that it could become part of 1971's *Rainbow Bridge*.

2. Little Wing 2:44

RECORDED: OLYMPIC STUDIOS, LONDON, OCTOBER 14, 1967  
PRODUCER: CHAS CHANDLER  
ENGINEER: EDDIE KRAMER

GUITAR: JIMI HENDRIX  
DRUMS: MITCH MITCHELL

PREVIOUSLY UNRELEASED RECORDING

The origins of "Little Wing", explained Jimi, stretched back to his struggling tenure fronting Jimmy James & the Blue Flames in Greenwich Village during the summer of 1966. Hendrix later found inspiration for the song during his time in Monterey, California, preparing for the American debut of the Jimi Hendrix Experience at the June 1967 Monterey Pop Festival.

When the Experience returned to Olympic Studios in October 1967 to complete *Axis: Bold As Love*, Jimi and Mitch Mitchell routined this remarkable demo.

At this stage of its development, "Little Wing" had much of the rhythmic structure Jimi would later successfully incorporate within the ballad "Angel."

In the eleven days which separate this recording and the October 25, 1967 master version included as part of *Axis: Bold As Love*, the arrangement of "Little Wing" underwent a dramatic transformation. Jimi's creative vision had obviously not been fulfilled, as the muscular intensity of this instrumental version was carefully re-examined. Reborn as a gentle ballad, Jimi tastefully underscored his Leslie drenched guitar work with the delicate sounds of a glockenspiel. With countless cover versions to its credit, "Little Wing" remains one of the guitarist's most popular recordings.

3. Here He Comes [Lover Man] 6:33

RECORDED: TTG STUDIOS, HOLLYWOOD CA. OCTOBER 29, 1968  
PRODUCER: JIMI HENDRIX  
ENGINEER: ANGEL BALESTIER

MIXED BY EDDIE KRAMER  
ELECTRIC LADY STUDIOS, JULY 9, 1997

GUITAR, VOCALS: JIMI HENDRIX  
BASS: NOEL REDDING  
DRUMS: MITCH MITCHELL

PREVIOUSLY UNRELEASED RECORDING

Just two months after completing *Electric Ladyland*, Jimi entered Hollywood's TTG Studios to produce an album for *Eire Apparent*, an Irish rock group also represented by his manager Michael Jeffery. Soon after his arrival, however, the lure of recording his own songs proved too tempting and the Experience initiated work on material intended for their fourth studio album.

The ferocious "Here He Comes", better known as "Lover Man", drew its roots from B.B. King's classic slow blues "Rock Me Baby". The Experience had regularly performed uptempo renditions based on the "Rock Me Baby" theme, but in early 1968, the song began to evolve into Hendrix's own "Lover Man", complete with new, original lyrics.

Cut live at TTG's basement studio B, Hendrix opened the session by creating an extended introduction which was marked as take one. This spirited solo section was later joined to the front of take four, the best of the six takes recorded. No further work was attempted, as the Experience next turned their attention to recording a rendition of Van Morrison's "Gloria".

Because the original Experience never completed a sequel to *Electric Ladyland* before their break-up in June 1969, extraordinary tracks such as "Here He Comes" and "Look Over Yonder" were relegated to the tape library. Despite its unreleased status, "Here He Comes [Lover Man]" remained a Hendrix stage favorite. Each subsequent band Hendrix fronted—from his expanded Woodstock ensemble Gypsy Sun & Rainbows, to the Band Of Gypsys, and finally the reformed Experience—performed spirited renditions of the song in concert.

#### 4. South Saturn Delta 4:07

RECORDED: RECORD PLANT, NEW YORK, MAY 2, JUNE 14, 1968

PRODUCER: JIMI HENDRIX

ENGINEER: EDDIE KRAMER

MIXED BY EDDIE KRAMER AND JOHN SEYMOUR

ELECTRIC LADY STUDIOS, JULY 11, 1997

GUITAR, BASS: JIMI HENDRIX

DRUMS: MITCH MITCHELL

PERCUSSION: LARRY FAUCETTE

HORN SECTION: UNKNOWN

HORNS ARRANGED BY LARRY FALLON

PREVIOUSLY UNRELEASED ALTERNATE MIX

As impressive an achievement as *Electric Ladyland* represented, had the Experience not been burdened with an oppressive schedule of personal appearances during the album's creation, one can only guess at what Jimi might have accomplished.

While blues formed Jimi's musical core, his admiration for jazz pioneers like Kenny Burrell and Wes Montgomery took form in songs such as "Rainy Day, Dream Away". With "South Saturn Delta", Jimi not only sought to pay homage to jazz, but also to successfully integrate horns into his sound. The origins of the song span back to 1967 and sessions for *Axis: Bold As Love*. There, the Experience made several attempts to shape the basic rhythm pattern Jimi had devised.

Work on the song revived when production for *Electric Ladyland* shifted to New York's Record Plant. In late April, Hendrix cut an unadorned solo demo which clearly documented his progress to date. On May 2, 1968 Hendrix guided Mitchell and Redding back to the song in the midst of a spirited jam session which grew out of a failed take of "Three Little Bears".

With a basic track now in hand, noted jazz arranger Larry Fallon was contracted to work with Jimi on a horn arrangement for the song. For the June 14 session, Fallon hired four top New York jazz session players [whose names have escaped the memories of both Fallon and engineer Eddie Kramer] and sat them in a circle around the guitarist. For added effect, Jimi recorded his lead guitar overdub live along with the horn section, playing a Les Paul Junior guitar fed through a Fender amplifier.

While Jimi voiced plans to collaborate with such respected jazz figures as Al Brown, Gil Evans, and Miles Davis, his death came before any of these ambitious projects were ever realized. As a window to what might have been, "South Saturn Delta" stands as one of Jimi's first, fascinating steps toward the blending of rock, rhythm and blues, and jazz.



## 5. Power Of Soul 5:20

RECORDED: RECORD PLANT, NEW YORK, JANUARY 21, FEBRUARY 3, 1970  
ELECTRIC LADY, AUGUST 22, 1970  
PRODUCER: JIMI HENDRIX  
ENGINEER: BOB HUGHES [RECORD PLANT]  
EDDIE KRAMER [ELECTRIC LADY STUDIOS]

MIXED BY EDDIE KRAMER  
ELECTRIC LADY STUDIOS, JULY 16, 1997

GUITAR, VOCALS: JIMI HENDRIX  
BASS: BILLY COX  
DRUMS, PERCUSSION: BUDDY MILES  
BACKING VOCALS: JIMI HENDRIX, BILLY COX, BUDDY MILES

PREVIOUSLY UNRELEASED ALTERNATE VERSION

Recorded three weeks after the group's legendary Fillmore East concerts, the Band Of Gypsies meticulously crafted this prototypical illustration of sophisticated funk.

Hendrix would revisit the track on February 3, 1970, overdubbing guitar parts and creating a rough mix. At that stage, work on "Power Of Soul" drew to a close. Hendrix instead chose to feature a live version of the song as part of *Band Of Gypsies*, issued in March 1970.

The January/February 1970 studio recording of "Power Of Soul" was shelved until the marathon mixing sessions Hendrix staged at Electric Lady Studios in August 1970. As Jimi reviewed the many contenders for his projected double album *First Rays Of The New Rising Sun*, "Power Of Soul" was treated to a new rough mix, resulting in the unique delay effect heard during the song's opening.

Because "Power Of Soul" had been featured on *Band Of Gypsies*, Jimi had not reserved a position for the song on *First Rays Of The New Rising Sun*. Although considered for *The Cry Of Love*, the first posthumous album of Jimi's unissued studio material, "Power Of Soul" remained unavailable until a truncated version was overhauled and included as part of the controversial 1975 compilation *Crash Landing*. Inexplicably, the original master was edited and remixed to accommodate overdubs recorded in 1974 by session percussionist Jimmy Maehlen. Lasting only 3:15 and retitled "With The Power", the elaborate introduction and its two soaring lead guitar solos were scrapped.

The version featured on this compilation discards the posthumous additions, restoring the full length version with all of its regal glory intact.



## 6. Message To The Universe [Message To Love] 6:18

RECORDED: HIT FACTORY, NEW YORK, AUGUST 28, 1969  
PRODUCER: JIMI HENDRIX  
ENGINEER: EDDIE KRAMER

MIXED BY EDDIE KRAMER  
ELECTRIC LADY STUDIOS, JULY 11, 1997

GUITAR, VOCALS: JIMI HENDRIX  
BASS: BILLY COX  
DRUMS: MITCH MITCHELL  
PERCUSSION: JUMA SULTAN, JERRY VELEZ  
RHYTHM GUITAR: LARRY LEE

PREVIOUSLY UNRELEASED RECORDING

Much had changed in the life and career of Jimi Hendrix when he entered the Hit Factory, the New York studio owned by songwriter Jerry Ragavoy in late August 1969. When the original Experience disbanded in June, Hendrix spent much of the summer residing in Shokan, N.Y., a rural, upstate village near Woodstock. Over that time, Hendrix rounded a number of promising new songs into form. These new works developed at his summer retreat showcased the emerging shift in his musical direction. New compositions such as "Message To The Universe" were more serious in tone and often autobiographical. Now fronting Gypsy Sun & Rainbows, the expanded ensemble which had supported him at Woodstock, Hendrix was eager to make use of the second guitar and additional percussion the new group provided.

Jimi opened these important Hit Factory sessions with "Message To The Universe". Though listed as take three, this *South Saturn Delta* selection was the first complete take captured live on tape. The group had performed the song as part of its Woodstock Festival set, but this arrangement differed substantially, most notably by the Arabic figures Jimi wove into his dramatic closing lead guitar work. Despite the rousing drum and guitar finish he and Mitch Mitchell had spontaneously created, by the very next take, Jimi had returned to the ascending series of notes which he and bassist Billy Cox performed in unison to serve as the song's crescendo.

Over the next few months, "Message To The Universe" would evolve into "Message To Love". A version performed by the Band Of Gypsies at the Fillmore East on 1/1/70 would later be issued as part of 1970's *Band Of Gypsies*.



## 7. Tax Free 4:56

RECORDED: OLYMPIC STUDIOS, LONDON, JANUARY 26, 28, 1968  
RECORD PLANT, NEW YORK, MAY 1, 1968

PRODUCER: CHAS CHANDLER  
ENGINEER: EDDIE KRAMER

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, JANUARY 26, 1972

GUITAR: JIMI HENDRIX  
BASS: NOEL REDDING  
DRUMS: MITCH MITCHELL

ORIGINALLY ISSUED AS PART OF *WAR HEROES*.

Written by Bo Hansson and Jan Carlsson, "Tax Free" was recorded at the outset of sessions for *Electric Ladyland*. Despite its relative obscurity, the Experience discovered the song during an earlier tour of Sweden. Hendrix, in particular, relished the song's freewheeling arrangement and intricate time changes.

Under Chas Chandler's direction, the Experience recorded the basic track for "Tax Free" at Olympic Studios on January 26, 1968. Additional work was completed two days later, including the recording of the distinctive rhythm guitar part fed through a Leslie organ speaker, but the song was not yet complete. When production for *Electric Ladyland* shifted to the Record Plant, work on "Tax Free" continued. On May 1, 1968, Jimi finally turned the corner, enhancing the final master via a series of guitar overdubs.

Though "Tax Free" was not included as part of *Electric Ladyland*, the group often performed the song during their 1969 American and European tours. Eddie Kramer, the original engineer on both the Olympic and Record Plant session dates, would later remix the song with John Jansen in January 1972 so that it would be included as part of the posthumous compilation *War Heroes*.







## 8. All Along The Watchtower 4:01

RECORDED: OLYMPIC STUDIOS, LONDON, JANUARY 21, 26, 1968

PRODUCER: CHAS CHANDLER

ENGINEER: EDDIE KRAMER

GUITAR, BASS, VOCALS: JIMI HENDRIX

TWELVE-STRING GUITAR: DAVE MASON

DRUMS: MITCH MITCHELL

PERCUSSION: BRIAN JONES

PREVIOUSLY UNRELEASED ALTERNATE MIX.

Joined by Traffic's Dave Mason and Rolling Stones guitarist Brian Jones, the Experience gathered at Olympic Studios on January 21, 1968 to try their hand at Bob Dylan's "All Along The Watchtower."

A disagreement between Hendrix and bassist Noel Redding, however, caused the bassist to leave the studio, leaving Hendrix and Mason on acoustic guitars and Mitchell on drums to begin recording the song's basic track. Brian Jones initially began on piano, but after a few unsuccessful attempts, Jimi elected not to include the instrument. According to Mitch Mitchell, Jones then gravitated to percussion. Without Redding available, Hendrix overdubbed the bass part using a small custom guitar Rolling Stones bassist Bill Wyman had given Andy Johns, the assistant engineer on the session.

Five days later, Chandler and Hendrix returned to Olympic to prepare a final mix. That master, included on this compilation, was carried forward to New York when production for *Electric Ladyland* moved to the Record Plant. Shortly after Chandler had stepped down as producer of the double album in May 1968, Hendrix began to have second thoughts about the Olympic mix. The original four-track Olympic recording was transferred to the Record Plant's twelve-track tape format so that new overdubs could be accommodated. Jimi then made a series of refinements, tinkering with the recording until it met with his satisfaction.

A comparison of this recording with the version later included as part of *Electric Ladyland* reveals some of the differences in production style which existed between Hendrix and Chandler. As a member of the Animals, Chandler had enjoyed a long string of successful chart singles and founded his production technique firmly upon conventional pop structure. His effective profiling of melody and a strong hook had been a major factor in the UK chart success enjoyed by such previous Hendrix singles as "Purple Haze" and "The Wind Cries Mary". Jimi thrived within these boundaries, always pushing to expand the barriers of what had already been commercially established.

## 9. The Stars That Play With Laughing Sam's Dice 4:21

RECORDED: MAYFAIR STUDIOS, NEW YORK, JULY 19, 1967  
PRODUCER: CHAS CHANDLER  
ENGINEER: GARY KELGREN

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, JANUARY 27, 1972

GUITAR, VOCALS: JIMI HENDRIX  
DRUMS: MITCH MITCHELL  
BASS: NOEL REDDING  
BACKING VOCALS: JIMI HENDRIX, MITCH MITCHELL, NOEL REDDING

ORIGINALLY ISSUED AS PART OF *LOOSE ENDS*.

Perhaps the most outlandish of all of Jimi's studio recordings, "The Stars That Play With Laughing Sam's Dice" is laced with his searing guitar work and unique humor. Recorded at New York's Mayfair Studios shortly after the Experience's triumphant US debut at the Monterey Pop Festival in June 1967, the sessions for both "Burning Of The Midnight Lamp" and "The Stars That Play With Laughing Sam's Dice" were among the group's first to utilize eight-track technology. Apart from its whimsical lyrics, the song's most prominent characteristics were the sounds Jimi obtained from stomping on customized tone pedals designed by Roger Mayer, a London based electronics maven. Mayer, who befriended Hendrix shortly after his arrival in London, was famed for the creation of such devices as the Octavia, a tone pedal which allowed Hendrix to jump octaves on the guitar with a simple flip of a switch.

Originally issued as the B-side of the 1967 Track Records UK "Burning Of The Midnight Lamp" single, "The Stars That Play With Laughing Sam's Dice" was later added to the 1968 UK compilation *Smash Hits*. The version included here was remixed by Eddie Kramer and John Jansen in January 1972. It would later be featured on the 1973 compilation *Loose Ends*, which has never been released in America.

## 10. Midnight 5:32

RECORDED: OLMSTEAD STUDIOS, NEW YORK, APRIL 1, 3, 1969  
PRODUCER: JIMI HENDRIX  
ENGINEER: EDDIE KRAMER

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, JANUARY 28, 1972

GUITAR : JIMI HENDRIX  
BASS: NOEL REDDING  
DRUMS: MITCH MITCHELL

ORIGINALLY ISSUED AS PART OF *WAR HEROES*.

Following a difficult and unproductive series of sessions at Olympic Studios in February 1969, the Experience did not return to the recording studio as a unit until April, when they gathered at New York's Olmstead Studios to try and recapture their momentum.

One of the most promising songs to emerge from these early April 1969 sessions was the extended instrumental "Midnight". Jimi had originally designated "Midnight Lightning" as the song's title, before it was shortened simply to "Midnight". "Midnight", like "Tax Free", was hardly the result of an impromptu jam session. Instead, the Experience devoted considerable time to establishing the song's intricate rhythm pattern. With that properly established, Hendrix carefully labored over a series of inspired lead guitar lines.

The break-up of the Experience in June 1969 relegated "Midnight" to the sidelines, where it joined a growing stockpile of original material the group had earmarked for their fourth album. As a result, "Midnight" would remain unreleased until it was mixed and put forward as part of the posthumous compilation *War Heroes* in 1972.



## 11. Sweet Angel [Angel] 3:55

RECORDED: OLYMPIC STUDIOS, LONDON, NOVEMBER 13, 1967  
PRODUCER: CHAS CHANDLER  
ENGINEER: EDDIE KRAMER

GUITAR, BASS, VOCALS: JIMI HENDRIX

PREVIOUSLY UNRELEASED RECORDING

Just two weeks after the final mixes for *Axis: Bold As Love* had been achieved, Jimi returned to Olympic Studios to record "Sweet Angel", a new song he had in development.

Working independently, Jimi crafted an elaborate four-track demo, beautifully capturing the essence of his new song. To maintain the song's tempo, Hendrix recorded his bass and guitar parts to a primitive drum machine, essentially a simple metronome provided by an electronic keyboard.

As his success afforded him more funds to pay for studio time, Hendrix increasingly began to incorporate the studio into his writing technique. This practice became an obsession, as evidenced by the extraordinary number of tapes which have surfaced since his death in September 1970.

Inexplicably, despite its obvious potential, Jimi did not put "Sweet Angel" forward for consideration as part of *Electric Ladyland*. Instead, "Sweet Angel" would lie dormant for nearly two-and-a-half years until the guitarist revived the song as "Angel" at Electric Lady Studios on July 23, 1970. Working with Mitch Mitchell and Billy Cox, Jimi altered the song's arrangement to better reflect his cherished R&B roots. First issued as part of 1971's *The Cry Of Love*, "Angel" is now featured on *First Rays Of The New Rising Sun*.

Unfortunately, the very beginning of the sole surviving master tape has been slightly damaged. Retrieved from the only known source, "Sweet Angel" begins with the performance already in progress.



## 12. Bleeding Heart 3:15

RECORDED: RECORD PLANT, NEW YORK, MARCH 24, 1970  
ELECTRIC LADY STUDIOS, NEW YORK, JUNE, 1970

PRODUCER: JIMI HENDRIX  
ENGINEER: JACK ADAMS [RECORD PLANT]  
EDDIE KRAMER [ELECTRIC LADY]

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, MARCH 11, 1971

GUITAR, VOCALS: JIMI HENDRIX  
BASS: BILLY COX  
DRUMS: MITCH MITCHELL

ORIGINALLY ISSUED AS PART OF *WAR HEROES*.

Like "Room Full Of Mirrors", "Bleeding Heart" began as a twelve-bar blues before evolving as an uptempo Hendrix original.

As Jimi had transformed B.B. King's "Rock Me Baby" into his own "Lover Man", "Bleeding Heart" was modeled first on the original recording by the legendary slide guitarist Elmore James. Both the Experience and Band Of Gypsies performed exceptional stage interpretations of the blues

classic in its original form. Yet, beginning with the April 1969 Olmstead Studios sessions, Jimi began to tinker with the song's structure, modifying its elements until he had reinvented it as his own. Hendrix maintained the song's blues heritage, but altered the arrangement to accommodate new, original lyrics and a faster tempo.

With Electric Lady Studios still under construction and unavailable to him, Hendrix entered the Record Plant on March 24, 1970 and captured the basic track for "Bleeding Heart" with the last of four inspired takes.

Like "Ezy Ryder", "Stepping Stone", "Izabella" and many other Record Plant recordings from this period, the master reel for "Bleeding Heart" would be transferred to Electric Lady in May 1970. Additional guitar parts would be overdubbed at the new facility and Mitch Mitchell replaced the existing percussion tracks with new drum parts. A rough mix by Hendrix and Kramer encompassing these improvements was made before the guitarist's death, but no final master was achieved.



### 13 Pali Gap 5.08

RECORDED: ELECTRIC LADY STUDIOS, NEW YORK, JULY 1, 1970  
PRODUCER: JIMI HENDRIX  
ENGINEER: EDDIE KRAMER

MIXED BY EDDIE KRAMER AND JOHN JANSEN  
ELECTRIC LADY STUDIOS, MAY 12, 1971

GUITAR: JIMI HENDRIX  
BASS: BILLY COX  
DRUMS: MITCH MITCHELL  
PERCUSSION: JUMA SULTAN

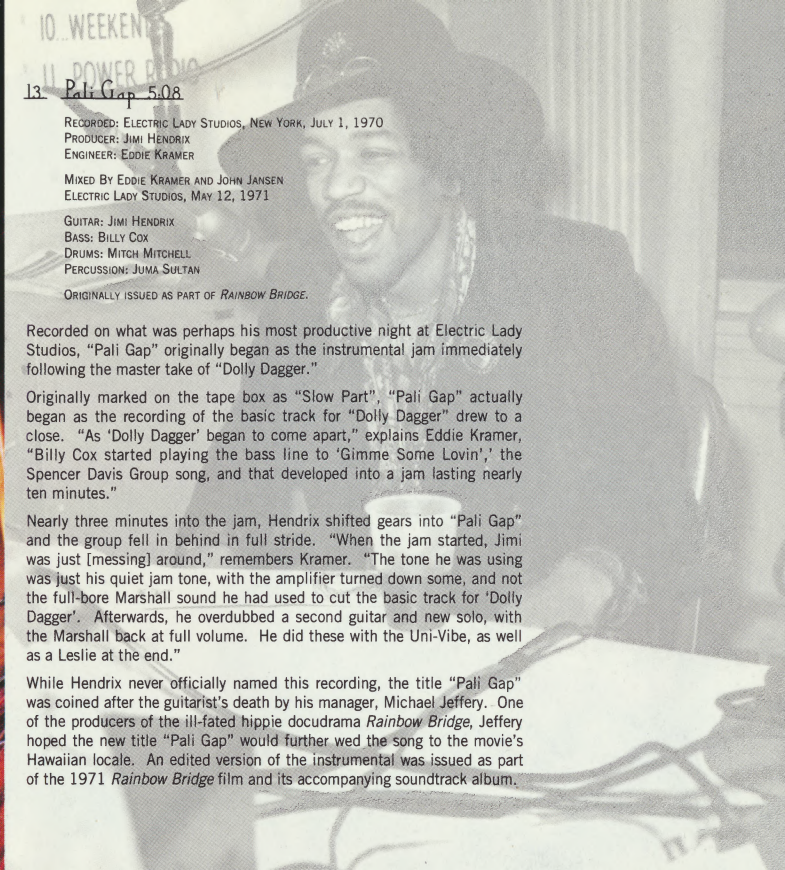
ORIGINALLY ISSUED AS PART OF *RAINBOW BRIDGE*.

Recorded on what was perhaps his most productive night at Electric Lady Studios, "Pali Gap" originally began as the instrumental jam immediately following the master take of "Dolly Dagger."

Originally marked on the tape box as "Slow Part", "Pali Gap" actually began as the recording of the basic track for "Dolly Dagger" drew to a close. "As 'Dolly Dagger' began to come apart," explains Eddie Kramer, "Billy Cox started playing the bass line to 'Gimme Some Lovin', the Spencer Davis Group song, and that developed into a jam lasting nearly ten minutes."

Nearly three minutes into the jam, Hendrix shifted gears into "Pali Gap" and the group fell in behind in full stride. "When the jam started, Jimi was just [messing] around," remembers Kramer. "The tone he was using was just his quiet jam tone, with the amplifier turned down some, and not the full-bore Marshall sound he had used to cut the basic track for 'Dolly Dagger'. Afterwards, he overdubbed a second guitar and new solo, with the Marshall back at full volume. He did these with the Uni-Vibe, as well as a Leslie at the end."

While Hendrix never officially named this recording, the title "Pali Gap" was coined after the guitarist's death by his manager, Michael Jeffery. One of the producers of the ill-fated hippie docudrama *Rainbow Bridge*, Jeffery hoped the new title "Pali Gap" would further wed the song to the movie's Hawaiian locale. An edited version of the instrumental was issued as part of the 1971 *Rainbow Bridge* film and its accompanying soundtrack album.



#### 14. *Drifter's Escape* 3.05

RECORDED: ELECTRIC LADY STUDIOS, NEW YORK, JUNE 17, JULY 19, 20, AUGUST 22, 1970

PRODUCER: JIMI HENDRIX

ENGINEER: EDDIE KRAMER

MIXED BY JIMI HENDRIX AND EDDIE KRAMER

ELECTRIC LADY STUDIOS, AUGUST 22, 1970

GUITAR, VOCALS: JIMI HENDRIX

BASS: BILLY COX

DRUMS: MITCH MITCHELL

PERCUSSION: JUMA SULTAN

*PREVIOUSLY UNRELEASED ALTERNATE VERSION.*

The last of several inspired interpretations of Bob Dylan's catalog by Jimi, "Drifter's Escape" ranked as a strong contender for *First Rays Of The New Rising Sun*. The song's basic track was achieved during an enthusiastic June 17, 1970 session. Hendrix was intent on perfecting a series of lead guitar overdubs before the song would be deemed complete. This master features additional guitar parts recorded on July 19 and 20 as Jimi made a number of attempts to try and realize a specific sound and tone for his lead guitar.

Unlike the track posthumously mixed by John Jansen and included as part of *Loose Ends*, this version of "Drifter's Escape" was mixed by Hendrix and Kramer during the lengthy overdub and mixing sessions staged at Electric Lady in the days prior to the guitarist's departure for the August 1970 Isle Of Wight Festival in England.

#### 15. *Midnight Lightning* 3.07

RECORDED: RECORD PLANT, NEW YORK, MARCH 23, 1970

PRODUCER: JIMI HENDRIX

ENGINEER: JACK ADAMS

MIXED BY EDDIE KRAMER

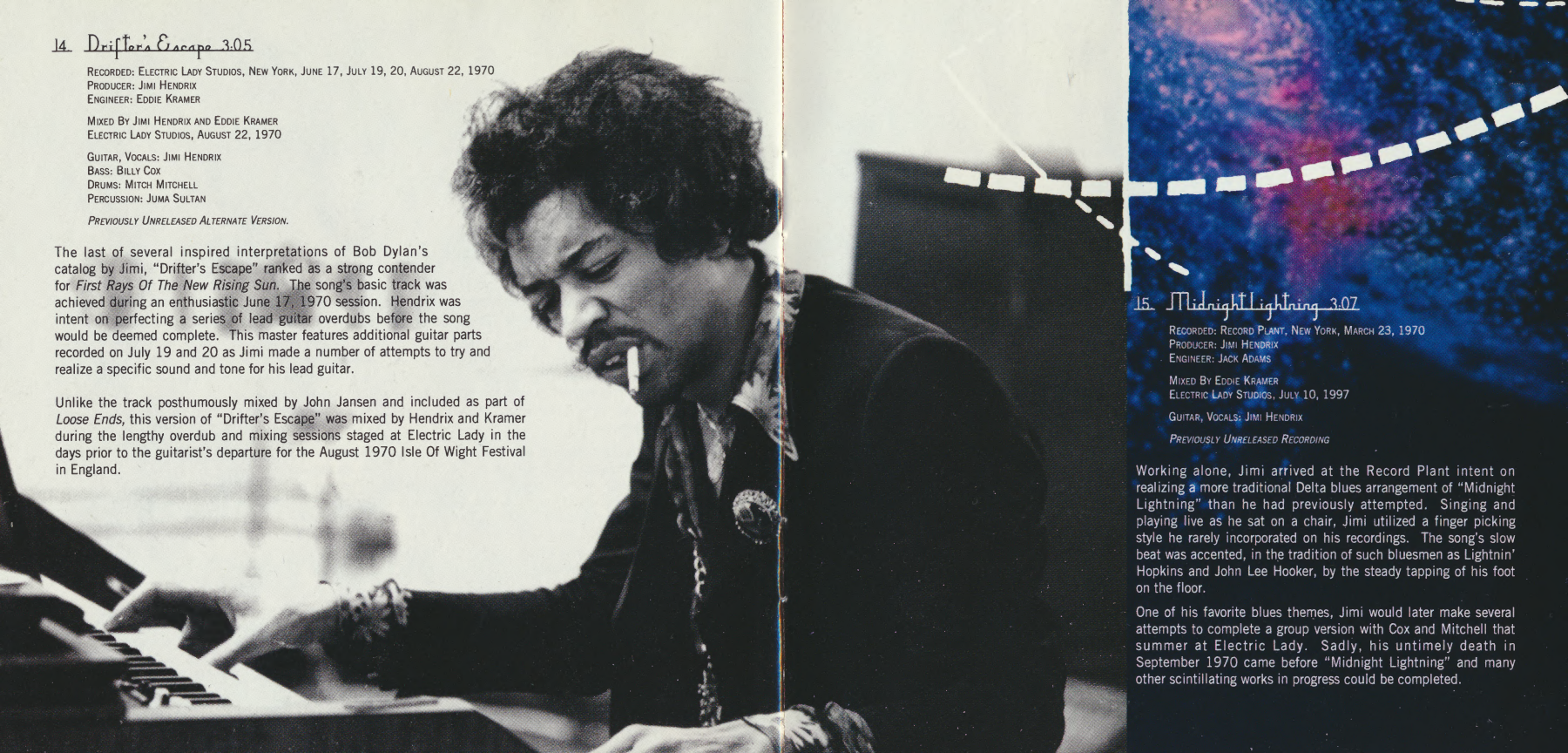
ELECTRIC LADY STUDIOS, JULY 10, 1970

GUITAR, VOCALS: JIMI HENDRIX

*PREVIOUSLY UNRELEASED RECORDING*

Working alone, Jimi arrived at the Record Plant intent on realizing a more traditional Delta blues arrangement of "Midnight Lightning" than he had previously attempted. Singing and playing live as he sat on a chair, Jimi utilized a finger picking style he rarely incorporated on his recordings. The song's slow beat was accented, in the tradition of such bluesmen as Lightnin' Hopkins and John Lee Hooker, by the steady tapping of his foot on the floor.

One of his favorite blues themes, Jimi would later make several attempts to complete a group version with Cox and Mitchell that summer at Electric Lady. Sadly, his untimely death in September 1970 came before "Midnight Lightning" and many other scintillating works in progress could be completed.



Compilation Produced By Janie Hendrix, Eddie Kramer, & John McDermott for Experience Hendrix L.L.C.

Original Sound Recordings Produced By Jimi Hendrix except

2, 7, 8, 9, 11 Produced by Chas Chandler.

3, 13 Produced by Jimi Hendrix, Eddie Kramer, Mitch Mitchell, & John Jansen.

10, 12 Produced by Jimi Hendrix, Eddie Kramer, & John Jansen.

All songs written by Jimi Hendrix and published by Experience Hendrix, L.L.C. (ASCAP) except

"Tax Free" by Bo Ingvar Hansson and Jan Hugo Carlsson

"All Along The Watchtower" and "Drifter's Escape" by Bob Dylan

Remastered by Eddie Kramer & George Marino

Sterling Sound, New York

Remastering Supervision by Janie Hendrix and John McDermott for Experience Hendrix, L.L.C.

Essay by John McDermott

Design by Smay Vision

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Pre-Production and Tape Research Coordination by Troy E. Wright

Pre-Production At Alpha Studios, Burbank

Engineer: Denny Shaw

Mixed At Electric Lady Studios, New York

June-July 1997

Engineer: John Seymour

Special Thanks To: Our Almighty God who brought us through, and continues to guide us.

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Eddie...One notch above 10.

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Jimi, thank you for giving us the most special gift of all, the music within you. We cherish every note and lyric. We miss you very much and wish you were here to share it all with us.

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# Jimi Hendrix

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